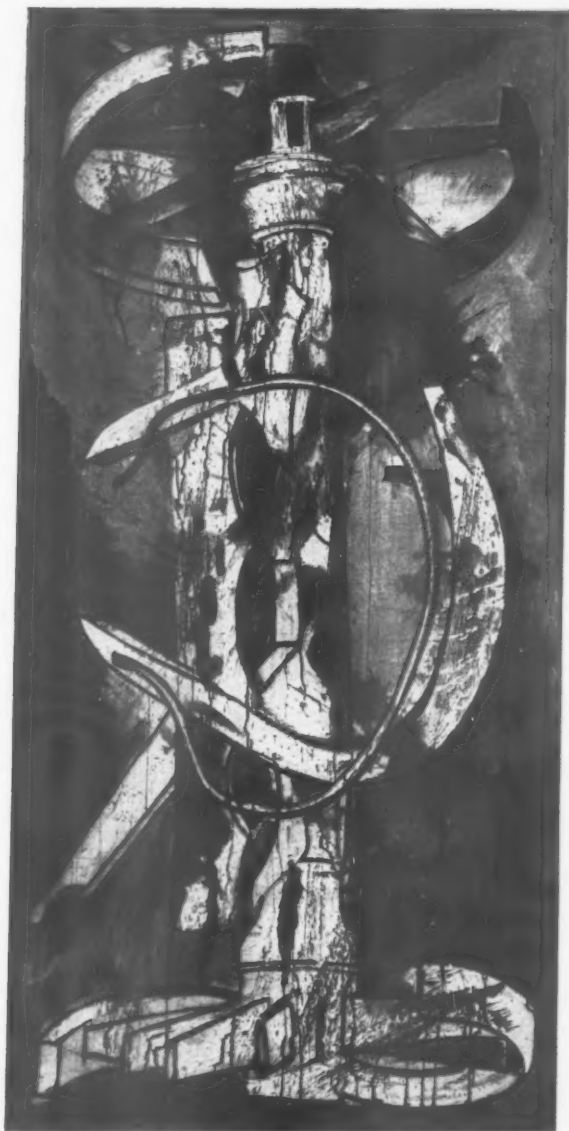


# BULLETIN

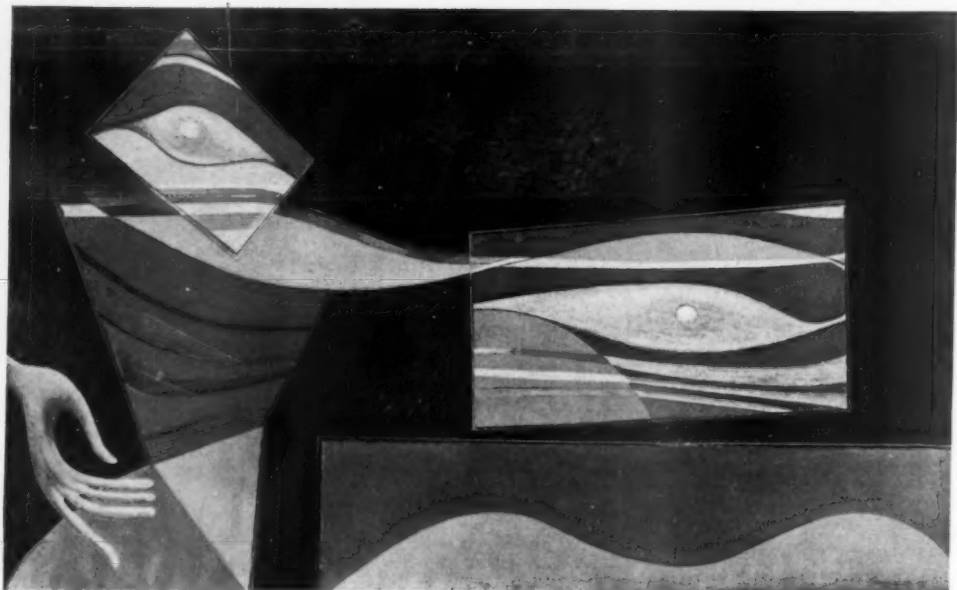
## THE ART INSTITUTE OF CHICAGO



IN THREE PARTS: PART ONE  
VOLUME XLI NUMBER 7

*Vertical Composition by Rico Lebrun was first choice of the Jury.*

DECEMBER 1947



*Les Vierges Folles by Max Ernst*

## ABSTRACT AND SURREALIST AMERICAN ART

A cross section of abstract and surrealist American art from Boston to Oregon, from California to New Orleans, makes up the Fifty-eighth Annual American Exhibition. Because the two associate curators of painting and sculpture, Frederick A. Sweet and Katharine Kuh, have searched through the studios of this country for good examples of abstract and surrealist art, the people of Chicago will be able to walk comfortably through well hung and well lighted galleries to study these two forms of American painting and sculpture.

In a very essential catalogue for the exhibition with a thoughtful foreword by Daniel Catton Rich, the two curators have given their aid toward enjoying and understanding abstract and surrealist art as practised in America. Mr. Sweet has summarized the first forty years of this century with its Armory Show of 1913, and its pioneers, many of whom are represented in the present showing. Mrs. Kuh

has presented the artists and has shared some of her interest in their various backgrounds and varied occupations. The enthusiasm of those who arranged this exhibition is invigorating and contagious.

Both abstract art and surrealist art are international developments, which means that they belong to America as well as to other nations. New York was one of the founding cities for Dadaism in 1917, and Dada is the international ancestor of Surrealism. Man Ray, who was one of the founders of Dadaism in New York, is represented in the present exhibition. S. MacDonald-Wright, the American who started an American abstract movement called Synchromism in Paris in 1913, is represented here by a handsome still life abstraction. He had objected to the limited colors of greys and browns in analytical Cubism and experimented with the whole gamut of colors instead.

In Egypt in the days of Khufu or Sahure a

noble could live in a typical palace of the period with decorated ceilings and paintings in the manner of his own day. He could use pottery and textiles and jewels and small sculpture of his own day. His life had a unity. A citizen of Greece in the fifth century B.C., or of France in the thirteenth century had the same unity in his life.

The Renaissance lost that unity and today it is difficult to find a home of the nineteen forties complete with furnishings, paintings and sculpture of the same period. Abstract or surrealist advertising, cartoons, textiles, furniture, plumbing—all these are accepted. Even the international forms of architecture are accepted in industrial buildings more than in homes. We have beautiful abstractions in airplanes, automobiles, submarines, radios, refrigerators—in all the industrial arts. We have laughed at and admired fine surrealist humor for thirty years: Rube Goldberg, Thurber, Steig and Steinberg. Finally the painters and sculptors have gathered courage and vitality to give us Abstractions and Surrealism in their branches of the arts. We must summon the courage and vitality to understand and enjoy these paintings and sculptures.

If and when a new world is built, the visual arts must have a unity. It must be a widely varying unity but it must be of today and tomorrow. Our present exhibition is in a museum; those who look at these works must furnish appropriate settings—modern buildings, modern furniture, even modern music. This exhibition is a call to the imagination and the love of adventure that America has.

The sculptures are few in number but are high in quality and exciting in their use of materials. Stone is in the minority, but Isamu Noguchi's marble Avatar with its four thin rose and grey translucent amoeboid slabs closely fitted together forms an abstraction almost architectural in its height and graceful dignity. Wood is used too: Bill Hendrick's maplewood organic Jnag, rising from its jadeite base, Claire Falkenstein's long walnut

column Vertebra made up of positive and negative shapes fitting together like an endless spine. Another work in wood is the tri-tangent poised carving by Robert S. Howard. Xenia Cage has a geometric hanging construction in wood, paper and string that moves incessantly with the city's vibrations. This mobile has great delicacy and charm. Max Ernst's Woodland Figure is sturdy and primitive. It has that peculiarly African quality of being made of wood yet approaching the density and hard molten character of metal. The geometric properties of Southwest Indian Katchinas is felt, too.

There is metal here too, but metal used as primitive peoples have used it or as twentieth century sculptors are equipped to use it. The perforated bronze by George L. K. Morris dominates the front wall at the entrance to the exhibition. Its Ascending Space has the streamlined movement that the Futurists gave to the abstract art of today. Peter Grippe has worked out in bronze a tortuous complicated line and flat rectangular shaped labyrinth that somehow projects Paul Klee's complexities into another dimension.

Even more contemporary in feeling is the use of steel. The rusty deserted plow share motif in the ferro steel by José de Rivera; David Smith's steel Pillar of Sunday, red beyond rust and both abstract and surrealist; also Theodore Roszak's Spectre of Kitty Hawk, more decaying in its "hammered, welded and brazed" surfaces than Grosz or Albright. The iron mobile by Calder has painted black, red and yellow shapes, exquisite bird seeming shapes. This may be a non-objective abstraction but the motion is that indescribable combination of quick movement of the head and the slow undulation of tail that peacocks have.

Archipenko is one of the pioneer abstract sculptors. He came from Russia to Paris to discover cubist art at about the same time Mondrian from Holland and Malevich from Russia discovered it. The Cubists were in their analytical phase at that time (about 1911).

Archipenko has developed a very personal approach to the use of negative space. Here he represents negative shapes in plastic with indirect lighting.

In painting there are new techniques and new uses of old techniques. Oil and transparent water color receive new treatments and also egg tempera, gouache, casein and encaustic. Monoprint and collage are used and also some interesting combinations—oil, ink, gouache and crayon on the same painting. These developments are stimulating and exciting. The American artists are naturally interested in new techniques and in experimenting with older ones. Perhaps this interest may seem to be carried to extremes but it remains a healthy American trait. It is difficult to do justice to the variety of abstract paintings. So many phases are represented. There is the cubist phase represented by Albert Eugene Gallatin, Suzie Frelinghuysen, Edward Corbett, Rudolph Weisenborn and several others. There is Futurism represented too. This is apparent in many of the paintings and in the sculpture. Movement appeals to Americans.

There are many fine non-objective paintings. Hilaire Hilier represents the extreme of the scientific abstract type. Most of the geometric non-objective paintings stem from Mondrian rather than from Malevich. Some of the painters of this type are eclectic or have not developed an individual approach. Among the most successful geometric painters are: Josef Albers, Werner Drewes, Ilya Bolotowsky, Serge Chermayeff, Marie Zoe Greene, Warren MacKenzie, James McCray with his fine integration of painting and frame, Irene Rice Pereira, Charles Smith. Among the more successful non-objective painters using amoeboid forms as well as geometric: Willard Grayson Smythe, Man Ray, Louis Schanker, Alexander Calder, Leon Bishop. Non-objective painting was slow in coming to America but it has finally arrived.

Some abstract painters who use objective subject matter may incline toward the Fauves or the Expressionists or toward the primitive artists. Sometimes the primitive influence comes from primitive art and sometimes it comes through Klee or Miró. Some painters



*Altar by Adolph Gottlieb*

who lean toward the primitive or the pictograph or toward the primitive through Klee or Miró: Richard Boyce, Adolph Gottlieb, William Bazotes, John Heliker, Ellwood Graham, Harry Bertoia, Elmer Bischoff, Louis Bunce, Faye Coursey, Worden Day, Julio de Diego, Dudley Huppler, Robert McChesney, Paul Ninos, Agnes Sims, Frank Vavrushka. It is quite natural that Americans should turn to the primitive peoples still living in the Southwest and in the Northwest. Primitive Indian art has a great vitality.

The emotional qualities of the Fauves and the Expressionists have influenced abstract painters, too: Jackson Pollock, Hans Hofmann, Charles Seliger, Fred Conway, Stanley William Hayter, Amédée Ozenfant, Abraham Rattner, Max Weber, Harry Fockler.

There is a borderland between abstract and surrealist painting. A great number of painters have some of the characteristics of each group. This list could easily grow too

*The noted American sculptor, Isamu Noguchi, installing his marble statue Avatar before the Fifty-eighth Annual American Exhibition opened.*

long: Stuart Davis, Jimmy Ernst, Esther Geller, William Baziot, Byron Browne, Ralston Crawford, Jean Guerin, Morris Kantor, Felix Ruvolo, Russell Twiggs, Cady Wells, Steve Wheeler, Emerson Woelffer, Morris Graves, Mark Tobey and perhaps the phase of Max Ernst represented here. Some of the finest paintings in the exhibition are in the objective abstract groups just listed. Here are found the richest colors, the most inventive use of media, the finest imageries. Possibly these paintings are the most vital of all.

Most of the Surrealists included here are concerned with deep space and volume and often realism, too. A painting by Siegfried Reinhardt has the hard fool-the-eye realism of the American painter, Harnett. The most outstanding Surrealists represented in this exhibition: Ivan Le Lorraine Albright, Romare Beardon, Esteban Francés, Salvador Dali, Eugene Berman, Yves Tanguy, Kurt Seligmann, Dorothea Tanning, Pavel Tchelitchew, Karl Zerbe, Julia Thecla, Charles Rain, Ezio Martinelli, Matta, Georgia O'Keeffe, George Grosz, John Atherton, Peter Blume.

Because titles are part of the incongruity of Surrealism itself, it may be interesting to note some of the titles used by the Surrealists and the surrealist abstract painters: Old Man's Afternoon (Will Barnet), The Soul Never Dwells in a Dry Place (Romare Bearden), A Delicious Torture Device (Dudley Huppler), Bust Outdoors and Well Dressed (Jean Guerin) and Emerald Owl (Howard B. Schleeter). These are characteristic surrealist titles. Just as characteristic are some of the



abstract titles: Chain Reaction (Knud Merild), Undulating Arrangement (Irene Rice Pereira) and Yellow Abstract (June Corwine).

This exhibition is one to be studied, meditated over, enjoyed. It is too complicated to be seen at first in its entirety. It cannot be a complete representation of all the abstract or surrealist art in America. But it has been selected with great care and much thought. Anyone studying this collection of paintings and sculpture should obtain a much better conception of the state of modern art in America today.

KATHLEEN BLACKSHEAR



*Metropolis by Rudolph Weisenborn*



## FOLK ARTS OF THE SOUTH AMERICAN HIGHLANDS



Silver pins or "topus" such as this one from Pisac, Peru, are favorite ornaments worn by Indian women. Always expert in metalwork, the Peruvian Indians still make many utilitarian and ornamental objects.



Art of the South American Indians was influenced by the Spaniards who introduced traditional Spanish design into the native crafts. This is clearly shown in the seventeenth century silver "chapa" from Paucartambo, Peru, which was sewn on a skirt of hide and ribbons to be worn by men in native dances.



This rare and unusual wool purse from La Paz, Bolivia, shows border designs of animals, figures and geometric ornament with an additional decoration of Spanish, Bolivian, Peruvian and Chilean silver coins.

Traditional Indio-Hispanic folk arts collected by Miss Florence Dibell Bartlett during the spring of 1947 while she was traveling in South America will be on exhibition from January 15 until June 15, 1948, in the Agnes Allerton Wing. Represented are textiles, costumes, metalwork and pottery from Bolivia, Peru and Ecuador. See the following page for further illustrations.

*This rare lacquered "quero" or libation cup from Cuzco, Peru, dates from the Inca period and was used as a drinking vessel. The design of hunters and sacred nuscho flowers is typical of the period, as was use of lacquer for decorative purposes characteristic of Cuzco.*



*Tapestry weaving was skillfully executed by the Peruvians at a very early date and continued in popularity well into the seventeenth century. The illustration shows an exceptionally fine tapestry woven border whose design is composed of llamas, figures and geometric ornament.*





# BULLETIN OF THE ART INSTITUTE OF CHICAGO

Telephone: Central 7080

Vol. XLI 7

Part Two

## Exhibitions

### **Fifty-eighth Annual American Exhibition: Paintings and Sculpture**

This year's annual is devoted entirely to abstract and surrealist art.

Galleries G52-G61: November 6-January 11, 1948

### **Explaining Abstract Art**

A novel exhibition showing visually the how and why of abstract art.

Gallery of Art Interpretation: July 1-January 31, 1948

### **Exhibition of Japanese Primitives**

A distinguished group of black and white and early hand colored prints from the Clarence Buckingham Collection.

Gallery H5: November 1-December 28

### **Bibelots of the Eighteenth and Early Nineteenth Centuries**

A variety of elaborately decorated articles for personal use and adornment, such as snuff and patch boxes, scent bottles and sewing kits, largely English and Continental enamels and porcelain. Lent by Alvin E. Bastien.

Gallery G7: November 15-May 15, 1948

### **The Marcel Stieglitz Collection of Dr. Wall Worcester Porcelain**

This famous collection is the product of the Worcester factory during its best period, 1751-1783.

Gallery H3: May 6-December 6

### **Photographs by Walker Evans**

Recent photographs of Chicago, some of which were published in Fortune magazine in February, 1947.

Gallery 11: November 21-January 11, 1948

### **Japanese Prints**

Included in this exhibition will be lacquer and two-color prints by various masters following the development from the primitive period.

Gallery H5: December 31-February 2, 1948

### **John Fabion and Abbott Pattison in the Room of Chicago Art**

Two versatile young Chicago sculptors combine in an exhibition.

Gallery 52: December 11-January 18, 1948

### **European Rooms in Miniature by Mrs. James Ward Thorne**

Thirty scale models of furnished European interiors illustrating the main decorative periods from late medieval to modern times, principally in England and France.

Galleries A10-A12: August 1-July 1, 1948

### **Guerre Civile by Edouard Manet**

This lithograph by Manet is from the John H. Wrenn Memorial Collection. One of Manet's most important lithographs, executed after a sketch made in the Paris streets during the civil war of 1871.

Masterpiece of the Month for December

### **Chicago Collectors' Exhibition**

Examples from the collections of four discriminating Chicago collectors.

Gallery M2: December 2-February 1, 1948

# MEMBERS' CALENDAR

ALL LECTURES TAKE PLACE IN FULLERTON HALL UNLESS OTHERWISE INDICATED

Mondays		December 1
11:00 A.M.	Survey of Art.....Miss Parker, <i>Club Room</i>	Leonardo da Vinci
11:55 A.M.	Demonstrating Techniques.....Mr. Buehr, <i>Club Room</i>	Quattrocento Realism
2:00 P.M.	Clinic of Good Taste.....Dr. Watson and Guest Speakers	The Modern Living Room, Courtesy Tobey Furniture Company .....Dr. Watson
2:00 P.M.	Members' Studio, II.....Mr. Buehr, <i>Studio 4</i>	Members' Studio II
5:45 P.M.	Adult Sketch Class.....Mr. Buehr and Mrs. Myers	Adult Sketch Class
8:00 P.M.	Clinic of Good Taste or Art Through Travel.....Dr. Watson and Guest Speakers	The Modern Living Room, Courtesy Tobey Furniture Company .....Dr. Watson
Tuesdays		December 2
2:00 P.M.	Members' Studio, I.....Mr. Buehr, <i>Studio 4</i>	Members' Studio I
Fridays		December 5
10:00 A.M.	Adult Sketch Class.....Mr. Osborne and Mrs. Myers	Adult Sketch Class
12:15 P.M.	Current Exhibition Promenades .....Dr. Watson and Staff in the Galleries	58th Annual American Exhibition .....Dr. Watson, Gals. G52-61
2:00 P.M.	Art Through Travel or History and Enjoyment of Art.....Dr. Watson and Guest Speakers	Colorful Central America .....Dr. Watson
6:30 P.M.	Current Exhibition Promenades .....Dr. Watson and Staff in the Galleries	No Lecture
6:30 P.M.	Art Through Travel.....Dr. Watson and Guest Speakers	Colorful Central America .....Dr. Watson
or		No Lecture
8:00 P.M.	Art Through Travel.....Dr. Watson and Guest Speakers	
Saturdays		December 6
1:10 P.M.	The James Nelson and Anna Louise Raymond Fund for Children.....Mr. Osborne and Mrs. Myers	Make It a Christmas with Spirit
Sundays		December 7
3:00 P.M.	Art Through Travel.....Dr. Watson and Guest Speakers	Colorful Central America .....Dr. Watson

**Art Institute Lecturers:** Dudley Crafts Watson, Helen Parker, George Buehr, Addis Osborne and staff members.  
**Notes:** At the *Adult Sketch Class for Novices*, Mondays and Fridays, materials are available for 15 cents.  
 The *Art through Travel* lecture subjects are repeated so that all Members can be accommodated comfortably in

Fullerton Hall. The Friday evening lectures are given one week at 6:30 and the alternate week at 8:00.  
 On Sundays the *Art through Travel* lectures are open to the public at a charge of 60 cents, including the Federal tax. Members are admitted free of charge; families of Members and their out-of-town guests must pay the tax.

December 8	December 15	January 5
Perugino and Raphael Our Florentine Painters, Gal. 45 Shall We Build in the Spring? .....Dr. Watson  Members' Studio II Adult Sketch Class Colorful Central America .....Dr. Watson	Michelangelo, Painter Michelangelo's Influence Preparing the Home for Christmas .....Dr. Watson and Staff  Members' Studio II Adult Sketch Class Preparing the Home for Christmas .....Dr. Watson and Staff	The Early Venetian Painters The Early Venetian Painters, Gal. 45 See next Bulletin  Members' Studio II Adult Sketch Class See next Bulletin
December 9	December 16	January 6
Members' Studio I	Members' Studio I	Members' Studio I
December 12	December 19	January 9
Adult Sketch Class 58th Annual American Exhibition .....George Buehr, Gals. G52-61  In the Highlands of Bolivia .....Helen Parker  58th Annual American Exhibition .....George Buehr, Gals. G52-61  No Lecture  Colorful Central America .....Dr. Watson	Adult Sketch Class 58th Annual American Exhibition .....Dr. Watson, Gals. G52-61  Introduction to South America .....Dr. Watson  No Lecture  Introduction to South America .....Dr. Watson No Lecture	Adult Sketch Class Farewell to the 58th Annual American Exhibition .....Dr. Watson, Gals. G52-61 Abstract Art from Many Countries .....Dr. Watson  Farewell to the 58th Annual American Exhibition .....Dr. Watson, Gals. G52-61 No Lecture  Colorful Central America .....Dr. Watson
December 13	December 20	January 10
The Artist Looks at Christmas (Final)	CHRISTMAS VACATION December 20-January 4, 1948	Sketch Class for Children
December 14	January 4	January 11
Colorful Central America .....Dr. Watson	Introduction to South America .....Dr. Watson	Introduction to South America .....Dr. Watson

## GOODMAN THEATRE

### Members' Series

A quarter of a century ago a vaudeville actor and writer of vaudeville scripts burst upon the legitimate theatre with a production of a comedy called *The Torchbearers*. The critics, who arrived in a dubious mood, remained to laugh and to cheer. George Kelly was established as a playwright. If his career has been somewhat uneven, it has followed the pattern of the careers of all of our playwrights. Along the way he won the Pulitzer Prize with *Craig's Wife*. He had his failures and his successes.

Of the latter *The Show-Off* is likely to survive any of his work. It is, in the opinion of many, one of the outstanding comedy treatments of middle class American life. The play is a rare combination of finely drawn character, of kindly humor and excellent plotting. Neither does the plot lack for moments of genuine pathos. However, these moments do not impair the comedy tone of the piece.

*The Show-Off* will be performed on the following dates: December 4-6; 9-14; 16-20; with one matinee on Thursday, December 18.

*Macbeth* will be the January production in the Members' Series, and will play on the following dates: January 8-10; 13-18; 20-24; with one matinee on Thursday, January 22.

### Children's Theatre

Rip Van Winkle will sleep and wake on the Goodman Theatre stage every Saturday afternoon at 2:30 through December 13 with special performances on Saturday morning, November 29 at 10:30 and Sunday afternoons, November 2, 9, 16, 23, and 30 at 3:00. It will be followed by the adventures of Goldilocks and the Bears. *The Three Bears* is the title of the play, although there are four of them in the play—three who are good, and one who is bad. The good clearly win the day, as they should, especially around Christmas time. *The Three Bears* will open on December 20 and play on Saturday afternoons at 2:30 through January 24 with special performances on Saturday morning, December 27, at 10:30 and Sunday afternoons, December 21, January 4, 11, 18 and 25 at 3:00.

## NOTES

### Christmas Cards and Reproductions

The new Christmas card series for 1947 is now on sale in the Department of Reproductions. A varied choice of subjects ranges in price from 5¢ to 25¢. A special discount is given on quantities of 50 and 100. Arrangements can be made for printing personal names on the cards.

The following color reproductions have been added to the inventory recently:

Still Life: Apples on Pink Tablecloth by Henri Matisse  
size 28 x 23, \$12.00

Family of Saltimbanques by Pablo Picasso  
size 20 x 25, \$15.00

Juggler with Still Life by Pablo Picasso  
size 20 x 25, \$15.00

Two Little Circus Girls by August Renoir  
size 28½ x 21, \$12.00

The Herring Net by Winslow Homer  
size 31½ x 19, \$15.00

### Children's Sketch Class

A six-week sketch class for children of Members, conducted by Addis Osborne and Margaret Myers, begins at 10:30 Saturday morning, January 10, 1948, and runs through February 14, 1948. Sketching is done from a costumed model. Charcoal and paper are available at Fullerton Hall entrance for ten cents.

Members can obtain tickets for their children in Fullerton Hall on January 10, the day the class begins.

### Members' Studio

The Members' Studio, conducted by George Buehr, begins on Tuesday, January 5, at 2:00 P.M. It is open to Members who have had some painting experience and to those who attend the Adult Sketch Classes.

Mail applications to Members' Studio, The Art Institute of Chicago, stating briefly qualifications and experience. The fee is six dollars for twelve weeks.



## LECTURES AND GUIDE SERVICE FOR THE PUBLIC

DEPARTMENT OF EDUCATION, *Helen Parker, Head*

The Department of Education is maintained by the Art Institute to give lectures and gallery tours for others than Members.

FOR ADULTS. Individuals, private organizations of any kind, college groups may arrange for guide service or special lectures. Evening openings with a lecture in the galleries may be had by appointment.

FOR CHILDREN AND YOUNG PEOPLE. School groups of all levels may have gallery tours, either as an introduction to the collections or as supplementary material to subjects in the school curriculum. Free to children of the Chicago Public Schools, with a nominal charge for private and suburban schools. For all appointments and information regarding fees please consult the Department of Education Office in Gallery 2 on the First Floor.

HALF-HOURS IN THE GALLERIES, a series of free talks on modern paintings, sponsored by the Friday Club of Chicago, will be offered to the public every Wednesday noon at 12:30 P.M. by Miss Parker. A detailed list of subjects may be obtained at the Information Desk.

ADVENTURES IN THE ARTS, the Florence Dibell Bartlett Free Public Lectures, are given by Miss Parker every Thursday evening at 6:30 P.M. in Fullerton Hall. These illustrated art and travel lectures are free to the public. Members are also invited.

THREE TUESDAY EVENINGS ON CHINESE ARTS. On January 6, 20 and February 3, Miss Parker will offer three lectures on the Chinese collections, supplemented with motion pictures about Chinese art. The lectures will be preceded by a buffet supper in the restaurant. Fee for the course is \$5.00, including tax. Advance registration and payment is necessary.

FURNITURE AND GLASS. Mrs. Corinne McNeir will give a series of six lectures on the collections of glass and American and English furniture on Tuesday afternoons at two o'clock beginning January 6. Fee for the course is \$3.00. Single lectures, 60 cents.

### ADVENTURES IN THE ARTS

THURSDAYS at 6:30 P.M.

All lectures by Helen Parker

December 4	The Crafts of Our Forefathers.....	Fullerton Hall
December 11	Picasso .....	Fullerton Hall



## KATE LANCASTER BREWSTER

Not alone the Art Institute but the entire city of Chicago lost one of its most valuable citizens when Kate Lancaster Brewster died on September 25. A woman of abundant vitality, imagination and courage, she made herself felt as an art patron, as an expert on gardening, as an indefatigable civic worker and above all as a woman of charm and warmth. The niche she occupied will not readily be filled. As the wife of Walter S. Brewster, one of the Art Institute's most active Trustees, she invariably joined him in supporting and co-operating with the Museum. The Brewster's collection of modern painting is noted throughout America, because these two art patrons were early pioneers in the understanding of contemporary art. Mrs. Brewster was a Governing Life Member of the Art Institute since 1930 and was the very able President of the Public School Art Society since 1923. It was due to her efforts that this organization, which became affiliated with the Art Institute in 1941, has played so important a role in the development of art education in Chicago.

## HUGH DUNBAR MEMORIAL FUND

In memory of the late Hugh Dunbar, who for many years was associated with the Albert Roullier Galleries in Chicago, a Memorial Fund has recently been established. The fund is to be used for the purchase of fine Old Master prints for the Art Institute of Chicago.

Because Mr. Dunbar was one of the great connoisseurs of printmaking and because his standards were uniformly high, this memorial is particularly fitting. He was a print dealer of the old school, experienced and scholarly. With his death August 26, 1947, Chicago and the United States lost a unique personality in the print world, a man who was associated not only with buying and selling but also with advising collectors.

It is hoped that collectors, many of whom are members of the Art Institute, will want to contribute to this fund. Donations should be sent to Carl O. Schniewind, Curator of Prints and Drawings, The Art Institute of Chicago.

## CHICAGO COLLECTORS

Examples from the collections of four discriminating Chicago collectors will be shown in Gallery M2: December 2-February 1.

It is too seldom realized that the majority of the finest examples of the art of China are to be found in the museums and private collections of America. Private collections are naturally difficult to see and are often not known even to specialists. Consequently it will be a rare privilege to Chicagoans who are studying things Chinese to see this exhibition.

One case will show Fu-Kien white porcelain from the collection of Mrs. Clayton Miller. This is a type of porcelain that gives almost the effect of translucent ivory. It is hard to tell where the glaze begins, for the body of the ware is snow-white and very fine in composition. It has been favorably known in Europe since the Ming Dynasty. Mrs. Miller's collection of Fu-Kien ware is undoubtedly the finest outside China, and is here represented by some of the best examples.

Mrs. Edward Sonnenschein's ancient Chinese jades are known wherever jade is studied and appreciated. Her collection, which is one day coming to the Art Institute, is of great extent and particularly strong in early pieces, dating as far back as 3,000 years. All the jades here shown were carved well before the Christian era.

Stephen Junkunc, Jr., is one of the most serious students of Chinese ceramics in America. His research work on Chinese glazes has shed much light upon the early processes of manufacture. Mr. Junkunc has specialized in collecting pieces that are unusual in type and seldom seen. Some of the rarest of these are included in this exhibition.

The Oriental Collections of the Art Institute of Chicago would be far less complete and interesting if Russell Tyson, long Chairman of the Oriental Committee, had not been so generous a donor and lender. We have devoted a case to some of his recent acquisitions which have not been on view before.

Although this exhibition will not be large, it is of great interest and superlative quality.



# THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

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